

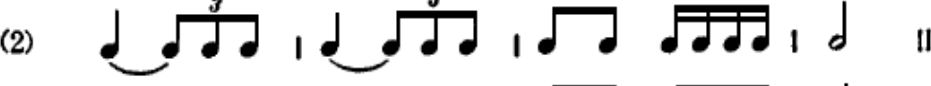
1. [Borrowed Divisions and Other Rhythms in Simple Meters](#)
2. [Studies in Varied Meters](#)
3. [Studies in 12/8](#)
4. [Studies with 32nds](#)
5. [Varied Rhythmic Studies](#)
6. [Advanced Studies in Compound Time](#)
7. [Advanced Rhythmic Studies with Ties](#)
8. [Complex Rhythms](#)

Borrowed Divisions and Other Rhythms in Simple Meters

Borrowed Divisions and other more advanced rhythms in simple meters.

I. Borrowed Divisions and Other Rhythms in 2/4 ([Wedge](#) , p. 203)

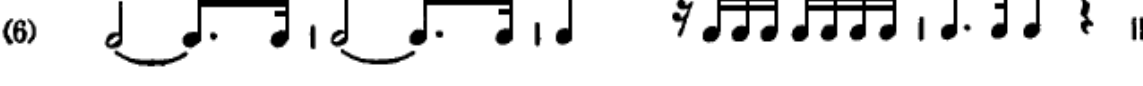
(1) $\frac{2}{4}$ 

(2) 

(3) 

(4) $\frac{3}{4}$ 

(5) 

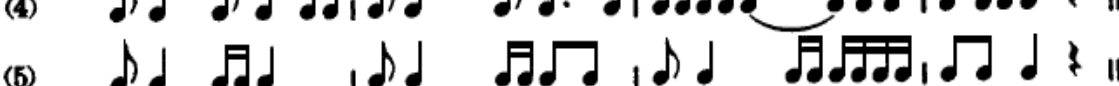
(6) 

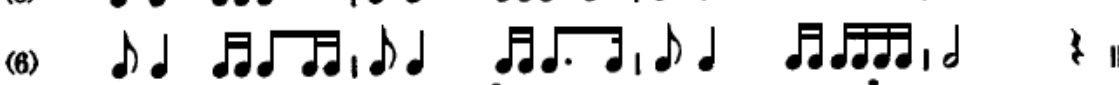
II. Borrowed Divisions and Other Rhythms in 3/4 ([Wedge](#) , p. 194)

(1) $\frac{3}{4}$ 

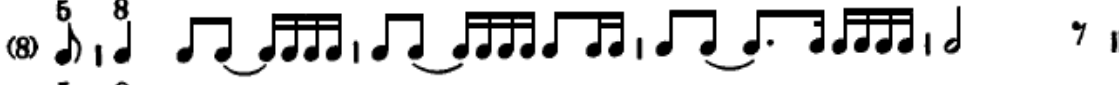
(2) 

(3) 

(4) 

(5) 

(6) 

(7) 

(8) $\frac{5}{8}$ 

(9) $\frac{5}{8}$ 

I II. Borrowed Divisions and Other Rhythms in 4/4 ([Wedge](#) , p. 203)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

(1) $\frac{4}{4}$ 

(2) 

(3) 

(4) 

(5) 

(6) 

[illegible]

Studies in Varied Meters

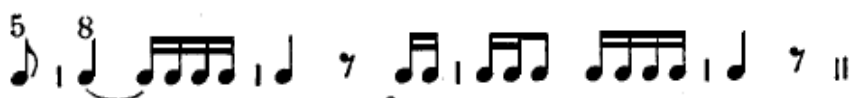
Advanced rhythmic studies in varied meters

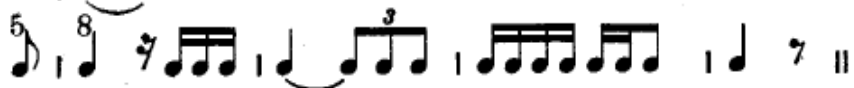
I. Studies in 9/8 ([Wedge](#) , p. 279)

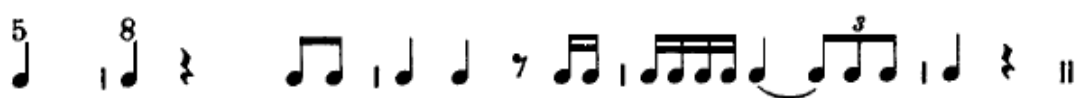
Seven rhythmic exercises in 9/8 time signature, numbered (1) through (7). Each exercise consists of two measures. Exercise (1) starts with a 9/8 time signature. The exercises feature various rhythmic patterns including eighth notes, quarter notes, and rests, often grouped with beams and slurs.

Seven rhythmic exercises in 9/8 time signature, numbered 1 through 7 in red. Each exercise consists of two measures. The exercises feature various rhythmic patterns including eighth notes, quarter notes, and rests, often grouped with beams and slurs. The exercises are more complex than the first set, including patterns with multiple beamed eighth notes and slurs.

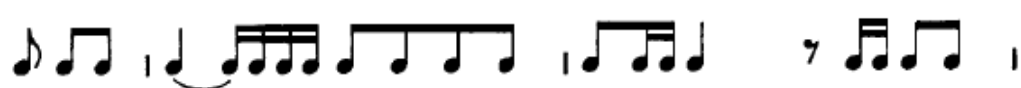
II. Studies in Varied Meters ([Wedge](#) , p. 176)

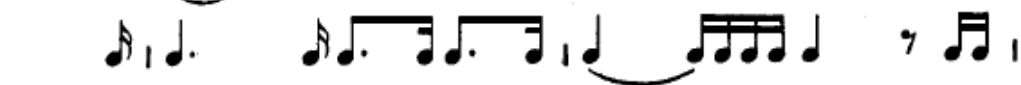
(1) $\frac{2}{4}$ 5 8 

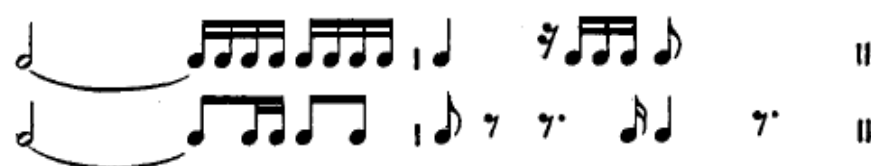
(2) 5 8 

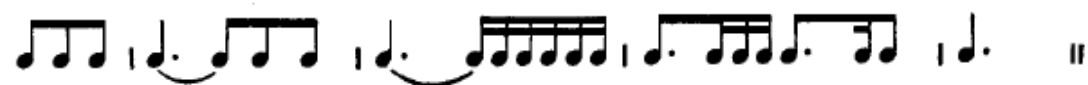
(3) $\frac{3}{4}$ 5 8 

(4) 

(5) $\frac{4}{4}$ 

(6) 



(7) $\frac{6}{8}$ 

(8) 

Studies in 12/8

Easy and Advanced Studies in 12/8

I. Easier Studies in 12/8 ([Wedge](#) , p. 297)



II. More Difficult Studies in 12/8 ([Wedge](#) , p. 307)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

Largo



Studies with 32nds
Rhythmic studies with 32nd notes.

I. 32nds in 4/4 ([Wedge](#) , p. 90)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.



II. Upbeat 32nds in 4/4 ([Wedge](#) , p. 99)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

The image displays musical notation for a study in 4/4 time, featuring six numbered staves (1-6) and six red-styled continuation staves (Red 1-6). The notation includes various rhythmic values such as eighth notes, sixteenth notes, and 32nd notes, along with rests and bar lines. The red-styled staves are numbered 1 through 6 in red text on the left. The notation is presented in a clean, black-and-white format with red highlighting for the continuation staves.

III. Review studies in 4/4 ([Wedge](#) , p. 118)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

(1) (2) (3) (4) (5) (6) (7)

1																																																																																																																																			
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Varied Rhythmic Studies

Advanced rhythmic studies in simple meters with varied rhythms.

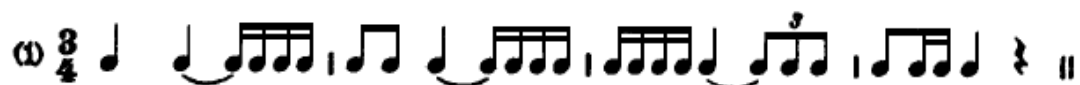
I. Varied Rhythms in 4/4 ([Wedge](#) , p. 78)

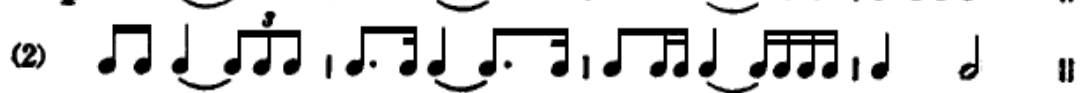
Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

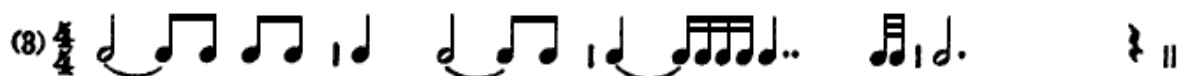
Exercise (1) is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth notes, quarter notes, and half notes, with some measures containing rests. Exercises (2) through (6) continue the patterns from the previous exercises, each starting with a measure rest and then continuing the sequence. Exercise (6) includes a triplet of eighth notes.

This section contains seven lines of musical notation, numbered 1 through 7 in red. These lines are continuations of the exercises from the previous section. Line 1 continues exercise (1), line 2 continues exercise (2), and so on. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and half notes, with some measures containing rests. Line 7 includes a triplet of eighth notes.

II. Varied Rhythms in 3/4 ([Wedge](#) , p. 154)

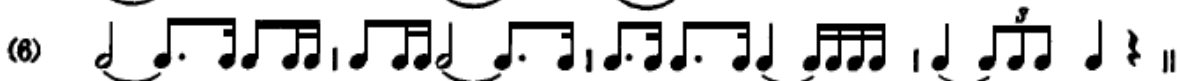
(1) $\frac{3}{4}$ 

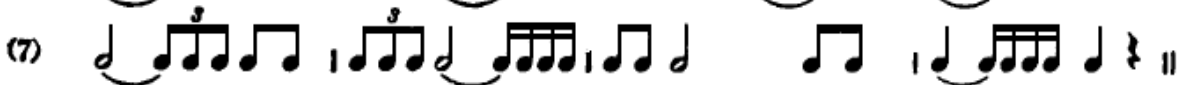
(2) 

(3) $\frac{4}{4}$ 

(4) 

(5) 

(6) 

(7) 

Advanced Studies in Compound Time

Advanced studies in compound time.

I. Studies in 6/8 ([Wedge](#) , p. 262)

(1) $\frac{6}{8}$  ||

(2)  ||

(3)  ||

(4)  ||

(5)  ||

(6)  ||

(7)  ||

(8)  ||

II. Studies in 9/8 ([Wedge](#) , p. 262)

Advanced Rhythmic Studies with Ties
Advanced rhythmic studies with ties or ligatures.

I. Ties in 2/4 ([Wedge](#) , p. 242)

Eight musical exercises are shown, numbered (1) through (8). Exercises (1) through (4) are in 2/4 time, and exercises (5) through (8) are in 3/4 time. Each exercise consists of a single melodic line with various rhythmic patterns, including ties and triplets. The exercises are arranged in two groups of four. Exercises (1) through (4) are in 2/4 time, and exercises (5) through (8) are in 3/4 time. Each exercise is a single melodic line with various rhythmic patterns, including ties and triplets. The exercises are arranged in two groups of four. Exercises (1) through (4) are in 2/4 time, and exercises (5) through (8) are in 3/4 time. Each exercise is a single melodic line with various rhythmic patterns, including ties and triplets.

II. Ties in 4/4 ([Wedge](#) , p. 252)

Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.

(1) $\frac{4}{4}$ 

(2) 

(3) 

(4) 

(5) 

(6) 

(7) 

(8) 

1  ||

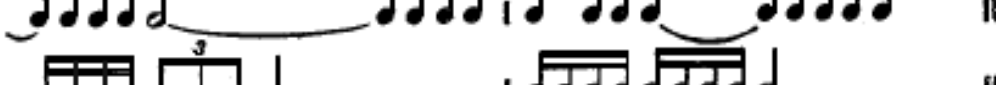
2  ||

3  ||

4  ||

5  ||

6  ||

7  ||

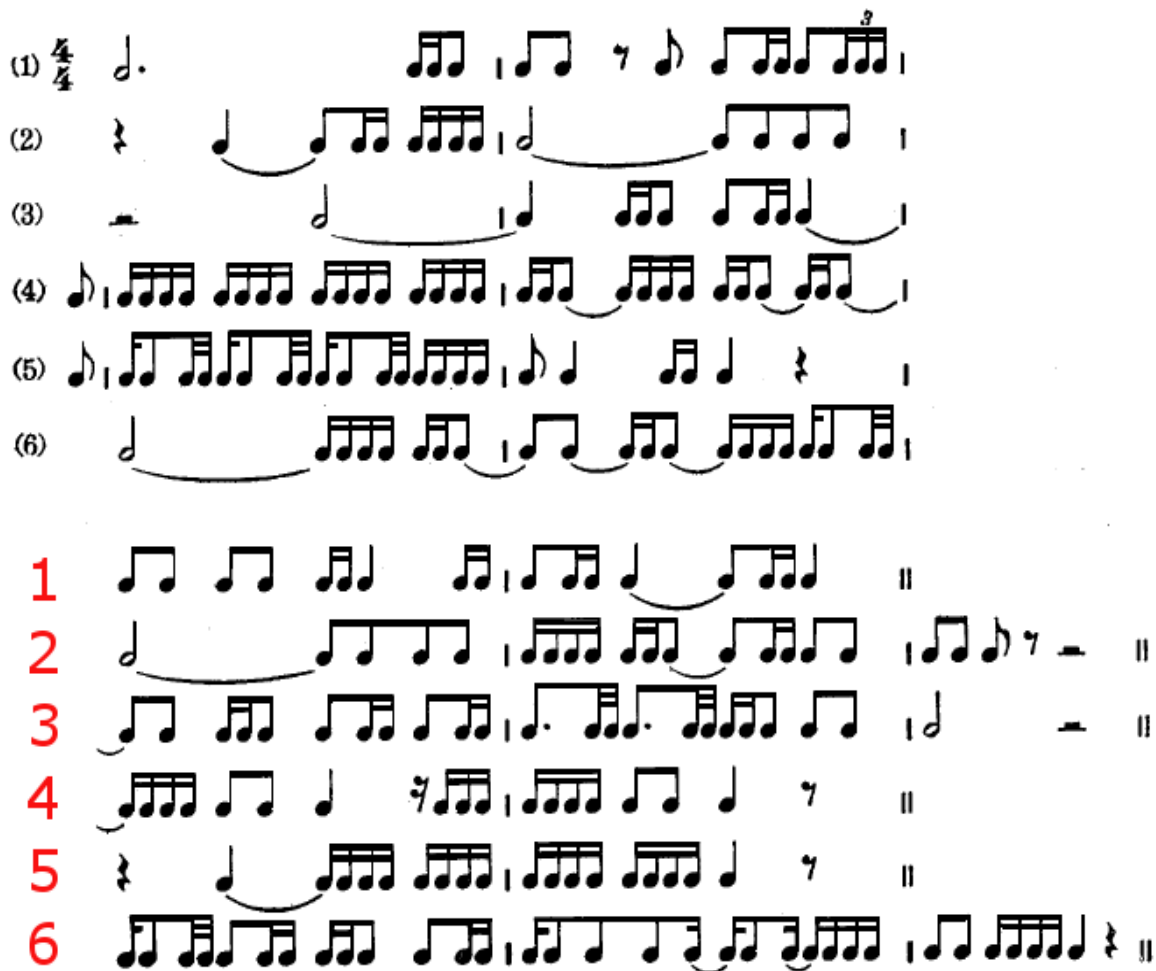
8  ||

Complex Rhythms

Complex rhythms including excerpts from music by Tschaikowsky, Debussy, and Elgar.

I. Complex Rhythms in 4/4 ([Wedge](#) , pp. 270-271)

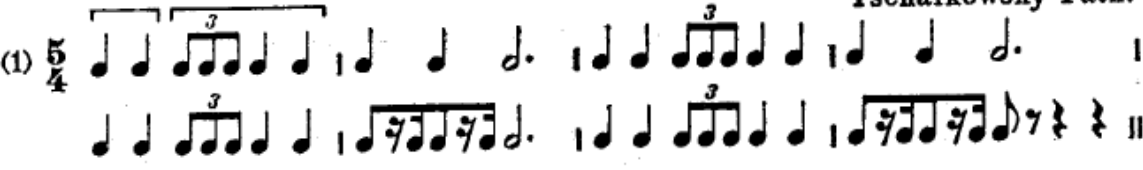
Red 1 is a continuation of (1), Red 2 is a continuation of (2), etc.



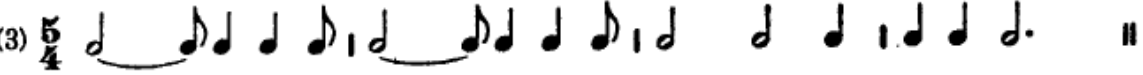
The image displays musical notation for complex rhythms in 4/4 time. It consists of two main sections. The first section contains six numbered examples (1-6) of rhythmic patterns. Example (1) starts with a 4/4 time signature and a dotted half note. Examples (2) through (6) show various combinations of eighth, sixteenth, and thirty-second notes, often with beams and slurs. The second section, labeled 'Red 1' through 'Red 6', shows continuations of the first section. Red 1 continues from (1), Red 2 from (2), and so on. The notation includes various rhythmic values, beams, slurs, and repeat signs (double bar lines with dots).

II. Excerpts and Complex Rhythms in Varied Meters ([Wedge](#) , pp. 317-318)

Tschaikowsky Path.

(1) $\frac{5}{4}$ 

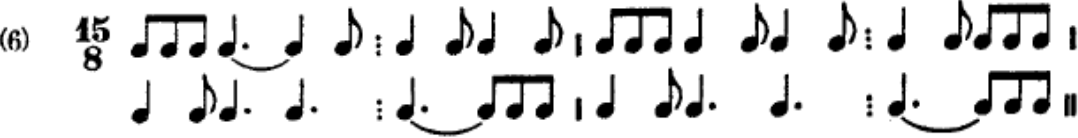
(2) $\frac{5}{4}$ 

(3) $\frac{5}{4}$ 

(4) $\frac{5}{4}$ 

Debussy

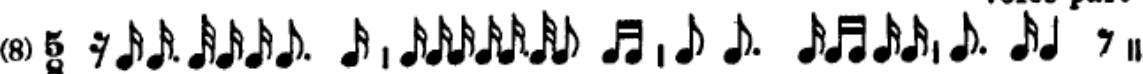
(5) $\frac{5}{4} \frac{15}{8}$ 

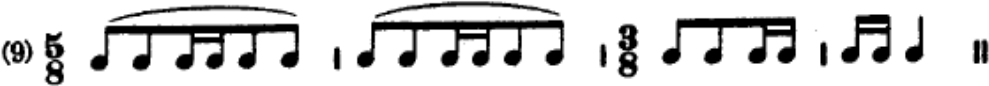
(6) $\frac{15}{8}$ 

Elgar D. of G.

(7) $\frac{5}{8}$ 

Voice part

(8) $\frac{5}{8}$ 

(9) $\frac{5}{8}$ 

Edward Elgar, *The Dream of Gerontius*